

28 Weeks Later

(16-06-06)

OPEN ON:

BLACK SCREEN

A man's voice speaks:

DON  
Where are the matches?

1 INT. COTTAGE/KITCHEN

1

A beat later, there is a FLARE of phosphorus as a match strikes, and lights the wick of a CANDLE.

In the candle-light, now reveal...

ALICE (40), dark hair, sweet expression, has DIFFERENTLY COLOURED EYES.

She stands in the kitchen of a country cottage.

The shutters are closed over the windows. It appears to be late at night.

Beside ALICE is DON (45), with a beard and long hair, lighting more candles around the room, and finally lights the wood stove - on which ALICE is about to cook.

DON and ALICE, husband and wife, are preparing dinner.

DON  
What are you going to cook?

ALICE  
Your favourite.

ALICE takes a PENKNIFE from DON'S belt and opens a can of tomatoes with it.

ALICE  
This is the last one.

DON  
Damn. I knew I should have got more. You can never have enough cans of tomatoes.

He opens a cupboard.

DON  
 Instead we've got five tins of  
 chick-peas. What's that good for?

ALICE doesn't reply. DON glances at her.

She is staring at the tomato sauce cooking on the stove.

Abruptly, she starts crying.

DON  
 (moving to comfort her)  
 Hey...

ALICE  
 It's okay.  
 (through her tears, she  
 smiles)  
 I mean - it's not okay. It's all  
 fucked. But - our children are  
 safe, aren't they?

DON  
 Totally safe.

ALICE  
 Thank God we paid for that school  
 trip. Can you imagine? If we'd  
 saved the two hundred pounds and...

DON  
 (interrupting)  
 But we did pay for it. And  
 whatever's going on here, they're a  
 long way away. Safe and sound.

As DON comforts ALICE -

- SALLY, one half of an elderly married couple, enters.

SALLY  
 The cooking smells lovely. You're  
 such wonderful guests.

DON and ALICE return her smile.

SALLY  
 I do hope you feel welcome here.

DON  
 We do.

2      INT. COTTAGE/DINING ROOM

2

DON and ALICE enter dining room with SALLY.

Like the kitchen, the room is candle-lit, the shutters are drawn, and it feels as if it is late at night.

ALICE carries a large bowl of pasta with a tomato sauce. DON carries a bottle of red wine.

Sat around the table are four other people: KAREN, a woman in her early twenties; JACOB, a black guy in his thirties; GEOFF, SALLY'S husband.

There are three empty places at the table.

SALLY  
Oh - that smells wonderful.

GEOFF  
(eyes lighting up)  
And is that a bottle of wine, Don?

DON  
(as he pops the cork)  
It is, Geoff. I thought we'd treat ourselves.

GEOFF  
Absolutely.

DON pours a little into GEOFF'S glass - who takes a sip.

GEOFF  
Ah. I'm getting blackberries,  
vanilla... notes of autumn.

As this is going on, ALICE is putting pasta on bowls and handing them round.

As she does so, her eyes flick to KAREN - who is gazing directly ahead with a slightly glazed expression.

And when ALICE gives the bowl to KAREN, she rather deliberately puts it on the empty space beside her.

All notice this.

In response to their gaze:

KAREN  
He'll be hungry.

Beat.

KAREN  
He'll be hungry. When he gets  
back, he'll want something to eat.

And from her tone, and odd intensities, it is clear that  
KAREN is damaged - slightly psychotic.

JACOB  
(under his breath)  
Here we go again.

SALLY  
Jacob, no -

JACOB  
(ignoring Sally)  
Let me tell you something,  
sweetheart. It's been five days  
since your boyfriend ran out on us.  
If he's still breathing, which I  
doubt, it won't be the pasta he's  
interested in.

SALLY  
(sharp)  
Jacob!

JACOB  
(leaning across to Karen)  
It'll be your fucking neck.

KAREN  
No - don't say that!

DON  
You're out of order, Jacob.

JACOB  
Why? We all know it's true. The  
sooner she faces it, the better.  
There are no survivors. It's just  
us in here. And them out there.

AT THAT MOMENT, there is a LOUD BANGING on the FRONT DOOR.

All heads snap in the direction of the noise - and freeze.

A beat later the BANGING comes again.

KAREN  
 (eyes wide with hope)  
 ... Sam?

DON'S gaze snaps to GEOFF - who is beside KAREN.  
 GEOFF immediately clamps a hand over her mouth.

GEOFF  
 (whispers)  
 Quiet!

But almost as soon as he has spoken, we hear:

BOY'S VOICE (O.S.)  
 (muffled)  
 Help! Let me in!

ALICE  
 It's a boy!

ALICE instinctively moves for the door - and DON catches her by the arm.

DON  
 Wait! He might be being chased!  
 We don't know if -

BOY'S VOICE (O.S.)  
 (muffled)  
 Please! Let me in!

ALICE  
 (fierce)  
 Don! It's a kid!

A beat on DON'S face. Then:

DON  
 (muttering)  
 Bloody Hell.

He moves for the door, and starts sliding back bolts. We notice many of the bolts are new, screwed into the heavy old oak.

BOY'S VOICE (O.S.)  
 (muffled)  
 Quickly! Please!

DON  
 I'm coming, I'm coming...

He pulls back the last bolt, then turns a key in a five-lever lock, and PULLS THE DOOR OPEN -

- to reveal BRIGHT SUNSHINE on a beautiful green landscape.

For the first time, we realise that this entire scene has been taking place in the middle of the day, rather than late at night.

The group of survivors squint against the brightness, and see, silhouetted in the glare, a thirteen year-old BOY.

The BOY runs inside, into the arms of ALICE.

DON slams the door shut again, quickly jamming the bolts back into place.

As the door shuts, the suck of air blows out one of the candles on the table.

CUT TO -

3 INT. COTTAGE/DINING ROOM - DAY

3

The BOY sits at the table, eating the bowl of pasta that KAREN had allocated for her missing boyfriend.

The BOY'S face is filthy, dirt-encrusted.

All watch him as if fascinated by the sight - except KAREN, who has reverted to her earlier glazed expression, and is rocking slightly, lost in some private world.

ALICE strokes his hair.

ALICE  
Where have you come from?

BOY  
Sandford.

GEOFF  
(to Don)  
Sandford is upriver. A few miles.

ALICE  
How did you get here?

BOY  
They were chasing me.

Beat.

... Who? ALICE

BOY  
My mum. My dad.  
(beat)  
They're trying to kill me.

AT THIS MOMENT -

- in the thin gap between the closed shutters of the dining room window, a DARK SHAPE move past.

No one sees.

BOY  
There's others too.

DON and JACOB exchange a glance.

DON  
How many?

BOY  
(simply)  
Loads.

ANOTHER SHADOW passes over the slat - and this time KAREN notices.

Puzzled, she stands, and walks towards the window...

... and puts her eye close to the slat, to see a SHAPE behind. Movement. A figure.

KAREN  
(quiet)  
... Sam?

She lifts her hand, and UNBOLTS the wooden shutter.

At that moment, JACOB sees what she is doing.

JACOB  
Karen? NO!

Too late.

She pulls the shutter OPEN, revealing RED EYES and blood-smearred face of an INFECTED GIRL - with several more INFECTED behind.

KAREN SCREAMS -



DON  
 (turning)  
 What the fuck -

- as the window smashes inwards, and the INFECTED GIRL'S arm lunges through, and GRABS KAREN by the hand.

KAREN'S hand is violently yanked back through the window. She tries to pull free - but can't.

The others watch in horror as KAREN screams and struggles...

... She finally rips her hand back, to reveal it red, raw and bloody from bite wounds. But her eyes have glazed red, and her face has become the face of an INFECTED.

A beat later her head is smashed sideways by a blow from a crowbar, held by DON.

But it's too late. The INFECTED outside are already starting to clamber through the window, and there are too many for him to fight off.

DON  
 The escape hatch! RUN!

JACOB runs for the door to the kitchen, followed by GEOFF and SALLY...

And DON, who pulls ALICE -

- but the BOY panics, twisting away from ALICE'S grip, running towards another door which -

- leads to a STAIRCASE, leading up.

ALICE runs after the BOY.

DON  
 Alice! NO!

4 INT. COTTAGE/ESCAPE HATCH - DAY

4

JACOB sprints into a room with a roof hatch which has been prepared as an emergency exit.

As he pushes the hatch open -

- behind him we see GEOFF and SALLY trying to shut the door to the room -

- which suddenly BURSTS open under the force of the attacking INFECTED.

GEOFF is overwhelmed - and falls, screaming...

SALLY  
Oh God! GOD!

JACOB looks back to see a flashed image of an INFECTED biting into SALLY'S arm, and another biting into her neck -

- before he hauls himself out.

5 INT. COTTAGE/STAIRS - DAY

5

ALICE chases the BOY upstairs, followed by DON.

Behind them, we hear the screams and howls of the INFECTED.

As ALICE reaches the top of the stairs, she sees the BOY further down the landing as he bolts through a door.

She runs after him.

DON  
Alice - leave him!

6 INT. COTTAGE/BEDROOM - DAY

6

ALICE runs into the bedroom -

- and the BOY is nowhere to be seen.

DON bursts in behind her.

ALICE  
(frantic)  
Where is he?

DON  
There's no time!

He tries to pull her back out of the room -

- then sees INFECTED have reached the top of the stairs.

DON  
FUCK!

He shuts the door to the bedroom and starts pulling ALICE towards the door of the bedroom'S EN-SUITE BATHROOM.

ALICE  
No! We can't leave him! We can't!

ALICE looks back desperately as DON pulls her into the EN-SUITE, and SEES -

- the wardrobe door, which is open a crack. And through it is a sliver of the BOY'S terrified face, peering out at her.

ALICE  
NO!

She wrenches out of DON'S grip, lunging back across the room for the wardrobe. But as she yanks open the door and pulls the BOY out -

- the BEDROOM DOOR BURSTS OPEN, and INFECTED POUR IN.

ALICE  
(screams)  
DON!

DON looks back - catching his wife's eyes in a terrible frozen moment, through the bodies of the INFECTED that stream inside.

ALICE  
(screams)  
DON! HELP US!

DON has no choice.

He slams shut the bathroom door, locking it.

On the other side we hear ALICE and the BOY screaming as they are attacked -

- mixing with the sound of SMASHING GLASS as DON breaks the bathroom window.

7 EXT. COTTAGE - DAY

7

DON drops from the first floor bathroom window, landing on soft grass.

He jumps to his feet and starts to run.

As he does so, he looks back over his shoulder, and sees, to his horror -

- ALICE'S face at the bedroom window.

She is screaming.

And a beat later, she is viciously pulled sideways by an unseen force, out of view.

JACOB  
Don! The boat!

DON looks around and sees JACOB, running for a RIVERBANK and a small JETTY, on which a motorboat is moored.

8 EXT. RIVER/JETTY - DAY

8

DON and JACOB make it to the jetty.

But behind them, multiple INFECTED seem to be appearing from everywhere.

DON jumps into the BOAT and tries to start the outboard motor, and JACOB unties the mooring rope.

As the rope is untied, JACOB jumps for the boat and misjudges. He falls in the water, catching the side of the boat with his arms, rocking it sideways - which makes DON lose his balance.

JACOB  
DON!

Suddenly JACOB is dragged backwards, pulled under the water by an unseen force.

DON scrambles for his feet, yanking at the engine's starter cord.

The engine kicks into life -

- as INFECTED run down the jetty, into the water

- and JACOB, now INFECTED, lunges back out of the water, only to be caught in the propeller blades.

The water churns red as the BOAT suddenly pushes forwards, and powers away.

DON looks back to the shore, tears streaming down his face, sobbing, raging over the noise of the engine...

And sees the shadowed figures of the INFECTED along the riverbank, and the silhouette of the COTTAGE behind.



- 11      EXT. ROOFTOP - DAY      11
- On the flat rooftop a tall building in London, a soldier looks up to see the plane pass overhead.
- He holds a SNIPER'S rifle, cradled in his arms.
- On his forearm he has a special forces tattoo.
- This is DOYLE. Twenty five years-old.
- (NOTE: EXCEPT SCARLET ALL MILITARY ARE AMERICAN THROUGHOUT).
- 12      INT. BUNKER - DAY      12
- In a windowless underground bunker, another military man gazes at a huge bank of monitor screens.
- This man is in his forties. His face is sand-blasted. His hair is silver, and crew-cut. This is GENERAL STONE.
- SOLDIER
- Sir. Today's civilian flight is approaching.
- GENERAL STONE nods.
- GENERAL STONE
- We're ready for them.
- 13      EXT. CITY AIRPORT/LANDING STRIP - DAY      13
- Landing gear unfolds from under the belly of the plane.
- With a screech, the wheels hit the runway...
- ... of an airport that is COMPLETELY EMPTY. No other aircraft are landing or taking off.
- 14      INT. EMBARKATION POINT - DAY      14
- Passengers, including ANDY and TAMMY, file off the plane...
- The terminal is also completely empty. The passengers arrive in a long dark corridor with an electric walk way that isn't working. The kids see in the distance a soldier, who raises a hand, indicating the way to go.

It all seems to spook ANDY. TAMMY, his older sister, notices...

... and takes his hand.

15

INT. BAGGAGE HALL - DAY

15

CLOSE UP on ANDY'S EYES, and we see that - like ALICE - his irises are DIFFERENTLY COLOURED.

Eye drops enter the eyes, dilating the pupils. The droplets come from a small pipette, held by a female MILITARY DOCTOR, SCARLET (28). She is administering an eye test using an eye scanner machine.

SCARLET

Interesting iris variation.

PULL BACK to reveal that ANDY and TAMMY are in the City Airport baggage hall, in which the plane passengers are queuing for medical checks.

SCARLET

It's usually hereditary.

(in response to Andy's  
blank expression)

Do one of your parents have the same?

ANDY

My mother. She did.

SCARLET notices the use of the past tense.

A subtle beat - and she changes the subject.

SCARLET

Well, your blood pressure is A-okay. Negative on any serious diseases or afflictions. So I'd say you're okay to come in. Welcome back to Britain.

16

INT. ARRIVALS LOUNGE - DAY

16

The sliding doors separating the baggage hall from the arrivals lounge open.

ANDY and TAMMY, pushing a trolley with their luggage, walk with other passengers through into the deserted terminal.

The boarding counters are empty; the monitors and information panels are switched off.

17      EXT. LONDON - DAY      17

A DOCKLANDS LIGHT RAILWAY (DLR) TRAIN is transporting the new arrivals through London.

They are driving towards the ISLE OF DOGS - clean, angular structures of glass and concrete.

AMERICAN MAN'S VOICE (O. S.)  
We're heading into District One -  
which is the centre of our area of  
security and reconstruction.  
District One is all based on the  
Isle of Dogs.

The TRAIN slows to let several DEER cross the track - a surreal sight within the urban landscape.

In the distance, the chimneys of a distant factory blow clouds of red smoke.

18      INT. TRAIN CARRIAGE - DAY      18

ANDY and TAMMY ride on the first carriage.

At the front of the carriage, a SOLDIER speaks into a microphone, addressing the passengers over a tany system.

SOLDIER  
(over speakers)  
Outside the security zone, London  
remains a wasteland. But inside...  
Well, we believe you'll be  
pleasantly surprised.

19      EXT. DISTRICT ONE CHECKPOINT/TRAIN STATION - DAY      19

The TRAIN slides through a station which has been set up as a MILITARY CHECKPOINT.

On the platform, a soldier stares in at them, catching ANDY'S eye as the carriage slides past.

The soldier winks at the young kid.



20      INT. TRAIN CARRIAGE - DAY      20

ANDY and TAMMY look out of the train windows as the SOLDIER continues his debrief.

SOLDIER  
(over speakers)  
We have hot and cold running water,  
twenty four hour electricity, a  
medical centre, a supermarket, and  
even a pub!

An enthusiastic response from some of the PASSENGERS...

... and over, we see ANDY notice something through the window at the front of the train.

He pulls his sister to the front window - and she sees it too.

As their faces LIGHT UP, we REVEAL what they see:

21      EXT. CANARY WHARF STATION - DAY      21

The PLATFORM of CANARY WHARF is heaving with people. A few are soldiers, but most are CIVILIANS - the inhabitants of District One, come to welcome the new arrivals.

COLOURED STREAMERS are flying through the air.

The noise of the applause and cheering is deafening.

And pushing his way to the front of the crowd, scanning the train windows as the train pulls in to the station -

- is DON.

Thinner, greyer in both skin and hair.

CUT TO -

22      INT. TRAIN CARRIAGE - DAY      22

ANDY and TAMMY have seen their dad. They hammer on the glass, over-joyed, and then, as the train doors open -

23      EXT. CANARY WHARF STATION - DAY      23

- they run out, towards their dad...

... into his arms, and his embrace.

DON  
(choked with emotion)  
I thought I'd never see you again.

They HUG each other tightly.

But as they do so, they are suddenly and brightly ILLUMINATED by a stark WHITE LIGHT.

They look around, to see the lenses of several TELEVISION CAMERAS pointing at them, and the strobe of photographer's flash bulbs.

And at the head of the group of JOURNALISTS is GENERAL STONE.

He turns to the journalists.

GENERAL STONE  
This is what it's all about.  
Repatriation. Families. Starting  
again.

GENERAL STONE waits for another strobe of flash guns to subside, then crouches down to be at ANDY'S eye-level.

GENERAL STONE  
Hello, son. What's your name?

For a moment, ANDY seems too overwhelmed by this huge figure and the flashing cameras to reply.

ANDY  
Andy.

GENERAL STONE  
And how old are you?

ANDY  
Ten.

GENERAL STONE  
(to the journalists)  
Ten years old. Gentleman, right  
now Andy is the youngest person in  
the entire country.  
(to Andy)  
How does that make you feel?

ANDY doesn't know how to reply.

GENERAL STONE laughs and ruffles ANDY'S hair.

GENERAL STONE  
Just great, I bet.

24      EXT. STATION/DISTRICT ONE - DAY      24

DON, TAMMY and ANDY walk away from the station towards the hotel. ANDY and TAMMY are looking around taking in their new surroundings.

25      INT. HOTEL/RECEPTION - DAY      25

DON, TAMMY and ANDY arrive at the hotel in which many of the civilians are housed.

In a continuous shot, we see DON walk his kids past the armed soldiers at the door, who nod a familiar greeting to DON...

... into the reception, which - like the airport - is swarming with new arrivals, queuing and filling out forms.

DON leads his kids through this throng towards the LIFTS.

26      INT. HOTEL/LIFT - DAY      26

As the lift doors close on the commotion in the lobby:

TAMMY  
So what do you do here, dad?

DON  
What do I do? I keep the heating on, the water running, the lights burning.

He pulls out a HUGE RING OF KEYS.

DON  
See this? No door is locked to me. I have access to all non-military areas. I basically run the place!

TAMMY  
You're the janitor.

DON  
(grins)  
Yeah. Pretty much.

27 INT. HOTEL/SUITE - DAY

27

The door to ANDY and TAMMY'S room opens, and DON leads his two kids into the suite.

DON

So...

The room is enormous and luxurious. ANDY goes to the window and looks out. The view across London is spectacular.

DON

... you like it?

ANDY

It's amazing!

TAMMY

You ought to have seen the refugee camp we've been in for the last six months. We were living in tents, with twenty people in each one. And chemical toilets.

ANDY

Everything smelled of pee. Can we stay here forever?

DON

(Laughs)

No. This is only temporary. We'll be allocated a new house in a couple of months.

TAMMY

A new house?

Beat. This is a potentially difficult moment for DON.

DON

Yes. I hope you understand - we aren't going to be able to back to our old home. It's outside the security zone, and anyway... I'm not sure I'd want to go back even if we could.

Silence. Then:

ANDY

Are you going to tell us now what happened to Mum?

(MORE)

ANDY (cont'd)  
 You said you couldn't tell us over  
 the phone. It had to be when we  
 were together.

DON takes a deep breath.

DON  
 Okay. Why don't we sit down.

CUT TO -

Quiet. Still. The three of them sit together. DON talks,  
 almost dream-like. And his children listen.

DON  
 We were holed up in a house. Seven  
 of us, doing what we could to stay  
 alive. The attack came on the  
 sixth day. They came through the  
 kitchen window...  
 (beat)  
 They trapped us in the bedroom.  
 They caught her. She was bitten.  
 I saw it. I couldn't...

He breaks off. A long beat - on DON'S FACE. Then:

DON  
 ... She was already infected.  
 (beat)  
 I tried to go back for her.

FLASH CUT TO -

ALICE'S FACE, screaming - not infected, in contradiction to  
 DON'S story, as he slams the bathroom door, abandoning her.

CUT BACK TO -

DON  
 But it was too late. There was  
 nothing I could do.

He locks eyes with his kids, each in turn.

Tears are rolling TAMMY'S face. ANDY is blank.

DON  
 (quiet)  
 I managed to get away. Got to a  
 military camp. Since then - you  
 know the story.  
 (MORE)

DON (cont'd)  
 I was stuck in the quarantine zone,  
 working with the reconstruction  
 effort. Waiting for my children to  
 come home.

Silence.

ANDY  
 The other kids on the school trip  
 lost everyone. We were the only  
 ones with a Dad.

TAMMY nods, wiping the tears away from her face.

TAMMY  
 We're just happy you're still  
 alive.

28      KARAOKE VIDEO IMAGES.      28

A TV monitor shows images of a young couple walking down an idyllic beach.

It's a typical karaoke clip. The subtitles with the lyrics of the song scroll across the bottom of the screen...

PULL BACK TO REVEAL:

29      INT. HOTEL/RESTAURANT - DUSK      29

A middle-aged WOMAN is singing along to the karaoke, on a small stage in the hotel restaurant/bar.

Most of the tables are full with returnees, eating their dinner, watching the singer.

DON, TAMMY and ANDY queue at the buffet.

DON  
 I've got to say, one thing about  
 this place is that the food is  
 pretty good.

TAMMY moves ahead to the SALAD BAR.

JASON is serving on the other side.

JASON  
 Hi .

TAMMY  
 Hi .

JASON  
You're new, right? I've been here  
for a few weeks. If you want, I  
can show you around.

TAMMY  
Sorry. I would, but my boyfriend  
will get jealous. And he'll beat  
you up.

JASON  
... Your boyfriend?

TAMMY indicates over her shoulder.

JASON looks around and sees ten year-old ANDY, taking food  
from the hot buffet.

When JASON looks back, TAMMY is walking off.

CUT TO -

- ANDY, with his tray - which is piled high with chips -  
looking for a place to sit.

He spots SCARLET, eating alone, and goes over.

ANDY  
Hi.

SCARLET looks up - and sees ANDY'S massive plate of chips.

SCARLET  
(amused)  
Looks like you're settling in okay.

DON and TAMMY have appeared behind ANDY, with their own  
trays.

SCARLET  
(introducing herself)  
Hi. I'm Scarlet.

DON  
(friendly)  
I know who you are. You run the  
medical team.

He extends a hand.

DON

Don. Section officer for the Hotel. And these are my kids. Tammy and -

SCARLET

Andy. We're acquainted.

SCARLET indicates the empty seats at their table.

SCARLET

So don't just stand there. Keep me company.

They all sit.

SCARLET

You guys don't know how good you've got it here. The army canteen food is terrible. I sneak into the civilian sector whenever I can.

DON

Anything I can get you from the hotel, just let me know. My family have a lot to thank you for. If you hadn't lifted the quarantine, my kids would still be in a Spanish refugee camp.

A moment on SCARLET - a sudden sense that this issue is somewhat loaded for her.

SCARLET

It wasn't actually me who lifted the quarantine, but...

TAMMY

But it is true what they're saying. The virus is dead.

Another moment on SCARLET.

SCARLET

It's very rare that viruses simply die. They're like us - they try to stay alive. They sometimes become dormant, or mutate.

(beat)

But in this case, we think the virus has almost certainly eradicated itself. In a way, it was a victim of its own success.

(MORE)



SCARLET (cont'd)  
 It destroyed its host faster than  
 it could spread.

ANDY  
 So it is safe now.

SCARLET smiles.

SCARLET  
 Yes. It's safe.

AT THAT MOMENT -

- the table is distracted by an oddly unpleasant noise. They  
 turn to see-

- JASON, who has started singing at the mike.

DON  
 Safe - apart from the karaoke.

### MONTAGE TRANSITION SEQUENCE

Over a MONTAGE of scenes showing life in DISTRICT ONE, a the  
 karaoke song continues to play.

We see:

30     INT. HOTEL/ANDY AND TAMMY'S SUITE - DAY   30

ANDY listens to headphones and TAMMY watches TV.

31     INT. DISTRICT ONE SUPERMARKET - DAY   31

ANDY and TAMMY shop at the supermarket.

Half the shelves are empty, and the other half have a surplus  
 of baked beans.

32     INT. PUB - DAY   32

CIVILIANS and MILITARY having a drink together at the end of  
 the day. The pub is packed, and the atmosphere is buzzing.

DON is among them.

- 33      INT. HOTEL/RESTAURANT - DAY      33  
 JASON continues flirting with TAMMY.
- 34      EXT. OPEN AREA - DAY      34  
 A football match between a group of the kids in DISTRICT ONE.  
 ANDY is among them.  
 A TALL CHAIN-LINK FENCE (the boundary of District One) serves  
 as a goal.  
 On the other side we can see the abandoned city that exists  
 outside District One.
- 35      EXT. ROOFTOP - DAY      35  
 From various rooftops, SNIPERS watch the football match  
 below.  
 END MONTAGE ON:
- 36      EXT. DISTRICT ONE/STREET - DUSK      36  
 Over the singing, dusk falls on DISTRICT ONE, and the London  
 skyline.
- 37      EXT. ROOFTOP- NIGHT      37  
 A HELICOPTER is sitting on its LANDING PAD.  
 FLYNN is asleep in the pilot's seat.  
 CUT TO -  
 Cast by the moonlight, a shadow stealthily approaches the  
 sleeping man...  
 ... then WAKES him with a shock, grabbing him by the neck,  
 ripping him upwards.  
 The pilot's eyes open wide and he screams -  
 - then sees his attacker.  
 DOYLE.

FLYNN  
Doyle, you bastard.

DOYLE  
Just keeping you on your toes.

FLYNN  
Fuck you. I was having sweet  
dreams. Sunday afternoon. Clear  
blue skies. Playing baseball with  
my kids. Now I'm in this shit-hole.

Establish here that FLYNN has the same special forces tattoo as DOYLE on his forearm.

DOYLE  
Go on. Get lost.

Following DOYLE as he sits and starts to settle himself at the edge of the rooftop, perched on the parapet wall, for his night shift...

...as behind him HELICOPTER ROTOR BLADES fire-up, and FLYNN takes off.

DOYLE checks through his telescopic sight of his sniper's rifle, changing the calibration a little.

He gives his gun a wipe with a cloth, like a proud car-owner running a waxing cloth over the bodywork.

Then he sets up his rest for the rifle, and starts scanning the area under his line of sight.

DOYLE  
(to himself)  
Okay. What's on TV tonight?

From his position he has a view of a large part of DISTRICT ONE. He can see the front face of the hotel, the medical centre, the supermarket and a few shops, all in the crossing of two streets.

He guides the telescopic sight towards the hotel.

DOYLE sees the SNIPER who is positioned on the hotel roof, who raises a hand in acknowledgment.

Then DOYLE moves the sight downwards, over the windows of the hotel...

Through the windows, we see various scenes, pausing briefly on each one.

A couple are having an argument.

A couple are having sex.

A man watches TV alone.

Another man is doing push ups.

DOYLE moves the telescopic sight -

- and locates TAMMY in her bedroom, getting ready for bed.

Rather than continue to watch her get undressed, he moves the sight on, and locates DON, in the next room.

He's tucking his son in to bed.

DOYLE watches as he kisses ANDY on the forehead.

Then the sight moves on.

Away from the hotel, down towards...

...the MED CENTRE.

Where, through a window, he locates SCARLET.

Through the cross-hairs, we can see that she is animated conversation with someone unseen.

Over this silent image, DOYLE hovers.

38 INT. MEDICAL CENTER/LAB - NIGHT

38

We join SCARLET in the medical center.

She is in the middle of her twice-weekly meeting between MEDICAL and MILITARY heads of staff. Facing her and her med team is GENERAL STONE, and several of his SENIOR OFFICERS.

And it seems as if the two groups are having a fairly heated argument.

SCARLET

Every time we increase the size of the civilian population, we exponentially increase the difficulty of containment.

MEDICAL OFFICER

If there should be a second outbreak -

MILITARY OFFICER  
 (cutting in)  
 There isn't going to be a second outbreak.

SCARLET  
 As far as we know. But we don't fully understand the virus yet.

MILITARY OFFICER  
 We understand it never managed to go cross-species. We understand it never managed to go airborne. We understand the last infected human died six months ago.

GENERAL STONE - who has been listening impassively throughout - now speaks.

GENERAL STONE  
 Major, I appreciate your position. But the civilian targets are not a military decision. They are political, pure and simple.

SCARLET takes a breath.

SCARLET  
 Then sir - maybe we should take the issue out of a political arena.

A beat.

GENERAL STONE  
 Major - let me be clear about this. If I have reason to believe that your misgivings are leaked or in any way communicated to the press, you should not expect a discharge. You should expect to be court-martialed. You should expect to be fucked.

Silence.

SCARLET  
 What if it comes back?

GENERAL STONE  
 It won't come back.

SCARLET  
 But what if it does.

Beat. Then GENERAL STONE shrugs.

GENERAL STONE  
Code Red.  
(beat)  
We kill it.

CUT TO -

39

DREAM SEQUENCE

39

- Microscopic images of blood flowing through veins. Virus cells attacking blood cells.

CUT TO -

- Two eyes, each iris a different colour.

CUT TO -

- A BOY'S FACE. The BOY from the cottage. He is an INFECTED, red-eyed, crazed, smeared with blood.

CUT TO -

- moonlight through the branches of a tree.

CUT TO -

- A woman running through a forest.

CUT TO -

- Microscopic images of blood flowing through veins.

CUT TO -

- ALICE reflected in a GOLD FRAMED MIRROR. Her face is encrusted with blood and filth.

CUT TO -

- ALICE holding a BOY, close to her chest.

The BOY'S head starts to turn to us.

But before we can see his face -

CUT TO -

40        INT. LONDON HILTON/ANDY' S BEDROOM - NIGHT        40

- ANDY wakes with a jolt from a nightmare.

41        INT. LONDON HILTON/TAMMY' S BEDROOM - NIGHT        41

The door to TAMMY' S bedroom opens.

ANDY pads in. He goes over to his sister' s bed. . .

. . . and climbs in.

She stirs, and puts her arm around him.

                         TAMMY  
                         (whispers)  
                         Hey. Are you okay?

ANDY nods.

                         TAMMY  
                         (whispers)  
                         Bad dream?

ANDY nods again.

The two lie in silence for a couple of beats, then:

                         ANDY  
                         (whispers)  
                         Sometimes I get worried I' m going  
                         to forget what she looks like.

TAMMY reacts subtly.

                         TAMMY  
                         (whispers)  
                         You won' t forget.

                         ANDY  
                         (whispers)  
                         I don' t even have a picture of her.

                         TAMMY  
                         (repeats)  
                         You won' t forget.

                         ANDY  
                         (whispers)  
                         You promise?

TAMMY hugs ANDY tighter.

TAMMY  
(whispers)  
Yeah.

FADE TO -

42      EXT. LONDON - DAWN      42

The sun rises over the city.

Beyond the security district, the streets are empty, without the least sign of life.

In the sky, a HELICOPTER passes overhead.

43      EXT. DISTRICT ONE/STREET - DAWN      43

TAMMY and ANDY walk quickly down a street in DISTRICT ONE.

ANDY  
I don't think we should be doing this.

TAMMY  
It's fine. Trust me.

ANDY  
We should have told Dad.

TAMMY  
If we'd told Dad, he'd have gone instead of us. And then if he'd have got caught, he'd have been in serious trouble. Like losing his job, or worse.

ANDY  
But if we get caught, we'll be in serious trouble!

TAMMY  
Kids can't get in serious trouble. What are they going to do to us? Stop our pocket money?

TAMMY stops ANDY. Ahead is the CHECKPOINT for District One.

The checkpoint is a bridge separating the Isle of Dogs from the 'mainland' of London.



The checkpoint is manned by one SOLDIER.

TAMMY'S voice lowers to a whisper.

TAMMY  
Okay. Follow me.

CUT TO -

44      EXT. BRIDGE/CHECKPOINT - DAY      44

REVEAL that beside/under the bridge is a narrow TUBE (see photo reference), just wide enough for a child to crawl across.

This is OUTSIDE THE SOLDIER'S LINE OF SIGHT.

But not every soldier...

CUT TO -

45      SNI PER P. O. V      45

Through the CROSS-HAIRS of a SNI PER RIFLE SIGHT, we watch ANDY and TAMMY sneaking past the checkpoint.

46      EXT. ROOFTOP - DAWN      46

DOYLE lowers his rifle.

DOYLE  
Shit.

He picks up his WALKIE-TALKIE and speaks into it.

DOYLE  
Flynn. You there?

A man's voice - FLYNN - replies.

FLYNN  
(over radio)  
I'm here.

DOYLE  
Are your eyes in the sky?

47 INT. HELICOPTER - DAWN

47

FLYNN - the helicopter pilot - is flying high above London.

FLYNN  
I hardly keep them open. But yeah.  
They're in the sky.

DOYLE (O.S.)  
Okay. I need you to track two  
strays.

FLYNN  
Stray dogs?

DOYLE (O.S.)  
No. Puppies.

On Flynn's dashboard is a KID'S DRAWING. It shows a helicopter flying above a house. In a child's hand, a message reads: FOR DAD

FLYNN  
Too easy.

48 EXT. STREET OUTSIDE DISTRICT ONE - DAY

48

ANDY and TAMMY are in a completely new zone, which contrasts massively with District One.

Instead of modern steel and glass, we have the terraced brick houses of East London.

And we also see nature reclaiming the streets - plants pushing through the cracks in the pavements and walls.

But ahead of them is a relic of the way things were:

A PIZZA DELIVERY SHOP.

49 EXT. PIZZA DELIVERY SHOP - DAY

49

Outside the PIZZA SHOP is a row of DELIVERY BIKES - all toppled over like a row of dominoes.

TAMMY  
That's what we need. Transport.

She looks at the shop a moment, checking it over. The front glass is cracked and covered with six months of dirt, and the front door is open...

... but the interior looks completely lifeless.

She turns to ANDY.

TAMMY  
Wait here.

50      INT. PIZZA DELIVERY SHOP - DAY

50

TAMMY enters the shop.

It's spooky inside. Insufficient light filters through the window to see clearly, and every surface is covered in dust and cobwebs.

On the other side of the counter, TAMMY spots a ROW OF KEYS on pegs. The keys to the bikes out front.

She opens the COUNTER HATCH and steps behind...

... and gets a -

- SHOCK! -

- as she sees a STANDING FIGURE, standing JUST TO HER LEFT.

She spins around, with a stifled scream...

... and realises that the figure is in fact a MOTORBIKE HELMET and PIZZA JACKET, hanging on a peg.

51      EXT. PIZZA DELIVERY SHOP - DAY

51

ANDY lifts the flap of one of the boxes, and pulls out a 28 week-old pizza.

The sign behind him reads:

OUR PIZZA'S ARE NEVER DELIVERED LATE!

(sic - on pizza's)

TAMMY exits the shop.

She is holding a bike key in one hand, and the HELMET in the other.

She tosses the helmet to ANDY.

TAMMY  
Let's go.

CUT TO -

A SEQUENCE OF SHOTS OF TAMMY AND ANDY RIDING.

52      EXT. STREET - DAY      52

TAMMY drives, with ANDY riding pillion.

She has to swerve around objects strewn across the road: shopping trolleys and random abandoned items.

CUT TO -

53      EXT. JEWISH CEMETERY - DAY      53

They ride through the old Jewish Cemetery in the East End.

CUT TO -

54      EXT. SQUARE - DAY      54

They ride around a square, apparently lost, wondering which exit to take.

Until finally, CUT TO -

55      EXT. ABANDONED STREET MARKET - DAY      55

They ride through the remnants of a street market. Cheap plastic, unchanged for six months, lie beside long rotten foodstuffs.

A pack of STRAY DOGS chases behind.

56      EXT. LONDON STREET/FAMILY HOME - DAY      56

They turn a corner into their HOME STREET.

57      EXT. FAMILY HOME - DAY      57

ANDY and TAMMY stand at the entrance of what used to be their house.

TAMMY goes to the garden, lifts up a stone, and produces a set of HOUSE KEYS.

58      INT. FAMILY HOME/FRONT HALL - DAY      58

The front door opens, and ANDY and TAMMY enter.

The house is dark and dusty, but everything seems to be in order. It simply looks abandoned.

59      INT. FAMILY HOME/LIVING ROOM - DAY      59

TAMMY takes a family photo from a PHOTO ALBUM.

A photo of the family as it once was. On holiday somewhere bright and hot, all smiling at the camera. ALICE is in the center of the image, with her around ANDY.

She gives the photo to ANDY, who slips it into his pocket.

60      INT. FAMILY HOME/STAIRS - DAY      60

We follow ANDY as he climbs the stairs.

TAMMY is ahead. ANDY watches her enter her own bedroom, then he continues down the corridor to his own...

61      INT. FAMILY HOME/ANDY'S BEDROOM - DAY      61

ANDY enters his bedroom.

It is as he left it - a frozen snapshot of a young boy's life.

ANDY opens a cupboard.

He sees a pair of BATTERED TRAINERS, and puts them on.

AT THAT MOMENT -

- he hears a NOISE. A footfall from deeper in the house.

He looks up.

ANDY

Tam?

There is no reply.

He exits into the landing.

He hears the NOISE again. It seems to be coming from upstairs...

62 INT. FAMILY HOME/STAIRS - DAY

62

ANDY climbs the stairs to the second floor -

- where he sees a door at the end of the corridor. It is slightly ajar...

ANDY stares at it.

After a moment's hesitation, he starts down the corridor towards the door.

ANDY  
Tammy? Are you there?

ANDY reaches the door and hesitates once more, with his hand on the handle.

There is silence.

63 INT. FAMILY HOME/DON AND ALICE'S BEDROOM - DAY

63

The door to the bedroom slowly opens.

Revealing ANDY. And also, on the wall opposite him -

- an antique GOLD FRAMED GOLD MIRROR.

And in its reflection, a SHADOW SILHOUETTE of a woman.

And ANDY sees it too.

The shadow stands.

He's frozen.

Then, suddenly, we hear the sound of a HELICOPTER cutting into the silence.

It seems to loom up out of nowhere, building into a crescendo of noise as if it is now hovering right above the house.

And a moment later, a SEARCHLIGHT BEAM sweeps across the room through the window -

- and illuminates a WOMAN, standing in the corner.

She's filthy, hair matted, falling over her face, dressed in rags.

ANDY takes a step back, terrified.

The WOMAN takes a SUDDEN step towards him, and her hand reaches out -

- and GRABS ANDY.

ANDY tries to twist free -

- and at that moment, the SEARCHLIGHT BEAM sweeps again, and THIS TIME it illuminates her FACE.

ALICE.

A weird beat - it is almost more terrifying to ANDY that this apparition figure is his mother.

Then he screams, twists out of her grip, and RUNS.

64      INT. FAMILY HOME/STAIRS - DAY      64

ANDY sprints down the stairs, meeting TAMMY on her way up.

                                 TAMMY  
Andy? What's -

                                 ANDY  
(yells)  
RUN!!!

65      EXT. FAMILY HOME - DAY      65

ANDY and TAMMY sprint out of the front door -

- and run almost straight into -

- three SOLDIERS, guns raised.

Above them, the HELICOPTER hovers.

ANDY looks up into the blinding glare of the helicopter's SEARCHLIGHT.

66      INT. FLYNN'S HELICOPTER - DAY      66

FLYNN looks down on this scene from above.

FLYNN  
I've got your puppies, Doyle.

67      EXT. LONDON - DUSK      67

A blood-red sky as the sun sets.

68      EXT. DISTRICT ONE - DUSK      68

A light is suddenly switched on, dazzling us.

It's one of the many street lights around DISTRICT ONE, switching on one by one as darkness falls.

CUT TO -

69      INT. MEDICAL CENTRE/DISINFECTANT ROOM - DAY      69

ALICE is getting HOSED down by a BIO SUITED MAN in a disinfectant wet-room.

She is screaming. The process looks severe and unpleasant.

CUT TO -

70      INT. HOTEL LOBBY- DUSK      70

DON is lying on his back fixing a tangled mess of wiring behind the RECEPTIONIST'S DESK.

The RECEPTIONIST looks concerned.

RECEPTIONIST  
I don't understand it was working this morning.

DON  
What did you do to it?

RECEPTIONIST  
I didn't touch it,

Into this, two SOLDIERS loom.

SOLDIER  
Your name Don?

DON frowns up at the imposing figures.



DON  
Yeah.

SOLDIER  
Don Harris?

DON  
Yeah.

SOLDIER  
Your two kids are in the med  
centre. They're in quarantine.

DON  
What?

SOLDIER  
So's your wife.

On DON's stunned expression.

CUT TO-

71

INT. MEDICAL CENTER/LABORATORY - DUSK

71

CLOSE UP on ALICE'S differently coloured eyes.

PULL BACK to reveal ALICE sits in a room in the MED CENTER.

We see that ALICE'S hands and feet are strapped to the chair  
on which she sits.

Facing her, on the far side of the room, is GENERAL STONE and  
two ARMED SOLDIERS.

SCARLET sits in front of ALICE. She is wearing somewhat  
intimidating-looking clothes: gloves, a surgical gown, a face-  
mask.

The two women regard each other for a few moments, then  
SCARLET pulls her face-mask down.

She smiles. Kindly.

SCARLET  
(to Alice)  
I apologise for these precautions.  
It's standard protocol when dealing  
with survivors...

ALICE says nothing.

It is clear from her manner that there is something detached about her. Something disturbed. The nightmare of the last twenty eight weeks have taken a huge psychological toll.

SCARLET

... though we haven't had to do it for a while. In fact, the last survivor we came across was more than three months ago.

Still no response from ALICE.

SCARLET

Can you tell me anything about how you have managed to keep yourself alive for all this time?

Silence.

SCARLET

Do you know of any other survivors?  
(beat)  
Or have you come into direct contact with the infected?

Silence.

SCARLET

(quiet)  
Okay.

SCARLET opens a small medical kit and produces a HYPODERMIC NEEDLE.

For the first time ALICE reacts, watching her...

SCARLET

I'm just going to take a blood sample. It won't hurt.

SCARLET rolls up her sleeve, and swabs an area of skin.

Then she breaks off, suddenly still.

Above the area of skin she is preparing, there is a clearly recognizable scar on ALICE'S arm.

A BITE MARK.

SCARLET looks back at STONE.

He's seen it too.

STONE nods discretely.

SCARLET puts the needle into ALICE'S arm - very carefully - and starts to draw blood.

And as the hypo fills with the bright liquid, ALICE finally speaks.

ALICE  
I want to see my children.

72 INT. MED CENTRE/SECURITY POINT- NIGHT

72

DON  
I want to see my wife.

Pull back to reveal:

DON at a check point within the med centre- talking to a MEDICAL OFFICER.

MEDICAL OFFICER  
Sir, it's impossible. She's under total quarantine. But if you follow me, I'll take you to your children.

73 INT. MED CENTRE/QUARANTINE ROOM - NIGHT

73

We can see ANDY and TAMMY in a small room, separated from DON by a thick pane of glass.

Observed by the MEDICAL OFFICER, DON talks to his children through an intercom.

TAMMY  
You said you saw her die.

DON  
I... can't explain it. I thought... no, I was sure -

He breaks off.

DON  
Look, I don't understand what's happened. But - it's good. I mean, that's the point isn't it? Mum's alive!

But this doesn't seem a moment for celebration. It seems weird. Scary.

ANDY  
 (quiet)  
 Why can't we see her? Why did they  
 take her away?

DON  
 They'll be interviewing her. They  
 did it to me. They do it to all  
 survivors. It just takes a little  
 time.

ANDY  
 (cuts in)  
 I want to see her.

TAMMY  
 Can't you do anything?

DON seems helpless.

DON  
 I -

TAMMY  
 You must be able to.

ANDY  
 Please, Dad.

Silence.

DON looks at each of his two kids in turn.

ANDY  
 (quiet)  
 ... Please.

74      MICROSCOPE IMAGES      74

CLOSE UP of ALICE'S blood sample.

75      INT. MEDICAL CENTER - NIGHT      75

SCARLET moves away from the microscope and looks at GENERAL  
 STONE.

They both regard each other in silence.

Broken eventually by SCARLET.

SCARLET  
 There's no question, sir. She's been bitten. She's got the virus. She's infected.

Beat.

GENERAL STONE  
 Why isn't she showing symptoms?

SCARLET  
 Short answer: I don't know.

GENERAL STONE  
 Long answer.

SCARLET  
 It's total speculation.

GENERAL STONE  
 I want to hear it.

SCARLET  
 A genetic abnormality, which gives her some kind of natural immunity.  
 (beat)  
 In a way, it's to be expected. Very few viruses are one hundred percent effective. Even with HIV, there is evidence of Ugandan prostitutes who are immune to the Aids virus. But...

SCARLET breaks off.

GENERAL STONE  
 But what?

SCARLET  
 ... in those cases, the host body will manifest its immunity by destroying the virus. This is different. The virus is still in her blood and saliva. Technically, she's not immune.  
 (beat)  
 She's a carrier.

GENERAL STONE  
 ... Are you saying that she has the ability to infect others?

SCARLET  
Yes, sir. Absolutely.

76      INT. UNDERGROUND CAR PARK - NIGHT      76

DON steps out of the lift into an empty underground car park.  
He crosses it quickly, heading towards a -

77      INT. SHORT SERVICE CORRIDOR - NIGHT      77

- short solitary service corridor. The short corridor is  
PAINTED RED.

He reaches a door marked MEDICAL CENTER: RESTRICTED ACCESS

He pulls out his RING OF KEYS and opens the lock.

78      INT. MEDICAL CENTER - NIGHT      78

GENERAL STONE reaches to his side and unholsters an AUTOMATIC  
PISTOL.

SCARLET  
What are you doing?

GENERAL STONE slides out the MAGAZINE, checks it, then slides  
it back home.

GENERAL STONE  
Protocol is totally clear. Any  
person with infection is to be  
destroyed, immediately. No  
exceptions. No delay.

SCARLET stands - alarmed.

SCARLET  
But, sir - this is an exceptional  
case! If this woman has natural  
immunity, she is incredibly  
valuable. Her blood could contain  
the key to a vaccine, or even a  
cure!

GENERAL STONE  
Negative. She has the virus. You  
know what it did to this country.  
You think I'm going to take the  
chance that happens again?  
(MORE)

GENERAL STONE (cont'd)  
 (moving for the door)  
 Not on my fucking watch.

He walks out the door, and -

79 INT. MEDICAL CENTRE/CORRIDOR - DAY

79

- SCARLET follows.

Outside are the same group of MEDICAL and MILITARY heads of staff that we saw earlier in the meeting.

SCARLET  
 Sir - please! We need time to  
 study her! We need to run tests!

GENERAL STONE  
 (walking away from  
 Scarlet)  
 Run the tests on her corpse.

80 INT. MEDICAL CENTER/LABORATORY - NIGHT

80

ALICE lies on a bed, as if sedated.

Her arms and legs are still strapped.

A FIGURE appears in the room...

... but it's not GENERAL STONE.

It's DON.

DON moves to the bed and sits beside her.

DON  
 Alice...

ALICE opens her eyes and turns to him, staring blankly.

DON  
 ... I'm sorry. I'm so sorry. I  
 thought there was nothing I could  
 do. I should never have run. I  
 should never have left you.

ALICE'S eyes seem to come alive at his words...

DON  
 Please. God, please. Forgive me.

... ALICE smiles.

ALICE  
 (whispers)  
 Don. I love you.

DON'S eyes suddenly fill up. A tear rolls down his cheek.

Then he lowers his face towards hers...

... until their lips are touching. Kissing.

They hold the kiss in silence for several seconds.

Then DON lifts his head.

And we see -

- that his EYES are glazing with the RED of INFECTION.

INFECTION is taking hold.

ALICE watches this transformation, showing no emotion.

We see DON reflected in ALICE'S eyes - the infection process completing.

Then DON suddenly lunges forwards at ALICE, lips pulled back over BARED TEETH.

CUT TO -

81      EXT. DISTRICT ONE/MEDICAL CENTER - NIGHT      81

ANDY and TAMMY are in the quarantine room.

ANDY is gazing at the FAMILY PHOTO he took from home.

He traces his parents' smiles with his finger.

82      INT. MEDICAL CENTER - NIGHT      82

GENERAL STONE walks fast through the Medical Center, and turns a corner to the LABORATORY -

- to see the bodies of TWO SOLDIERS, sprawled on the floor in a spreading pool of blood.

83      INT. MEDICAL CENTER/LABORATORY - NIGHT      83

GENERAL STONE bursts into the room, gun raised -



- and sees, lying on the bed, ALICE'S corpse. Her head is flopped back, exposing her open neck.

Blood is everywhere.

On the walls there is a bloody handprint.

On the floor there are bloody footprints.

A beat.

GENERAL STONE  
Holy fuck.

GENERAL STONE lifts his WALKIE TALKIE.

GENERAL STONE  
All units, code red! Repeat, code red!

84 EXT. ROOFTOP - NIGHT

84

DOYLE'S head snaps around to his two-way radio - as if he can't believe what he has just heard.

He puts his gun down and takes the two-way, turning to channel 13.

DOYLE  
(into radio)  
Flynn - did you get a Code Red signal, or am I losing my shit?

FLYNN  
(over radio)  
I was about to ask you the same thing.

DOYLE moves to the edge of the building, and sees -

- all around DISTRICT ONE, the street lights are switching OFF...

... but FLOOD LIGHTS are turning ON, filling the streets with bright light.

And on neighbouring buildings, he can see more snipers setting up position.

DOYLE  
... Fuck.

85

INT. MEDICAL CENTER/QUARANTINE ROOM - NIGHT

85

In their glass-screened quarantine room, ANDY and TAMMY watch the MEDICAL OFFICER on the other side of the glass partition.

The MEDICAL OFFICER is talking into his two-way radio. Through the glass, with the intercom switched off, ANDY and TAMMY can't hear what he's saying...

... but the man looks extremely agitated.

As he switches his two-way radio, his eyes flick to the children.

Then he approaches the glass, and switches on the intercom.

MEDICAL OFFICER  
Everything's fine. Don't worry.  
I'll be back in a moment.

As he speaks, in the background over the intercom we hear snatches of gunshots, and what sounds like screams.

Then it reverts to silence as the MEDICAL OFFICER takes his hand back off the intercom, and exits the room.

ANDY looks at TAMMY.

A beat.

TAMMY  
It's probably nothing.

ANDY  
It didn't look like nothing.

TAMMY  
It's okay. He said he'd be back in a moment.

They look through the glass partition at the empty room.

Then SUDDENLY -

- the DOOR to the QUARANTINE ROOM is kicked off its hinges, and the MEDICAL OFFICER bursts back in.

In his cheek, he has a fresh, jagged bite mark through which blood is pouring.

And from his eyes we immediately recognise - he is INFECTED.

He lunges at the toughened glass.

Instinctively, ANDY and TAMMY jump back -

- but the glass doesn't smash.

Instead, in the eerie silence of their sound-proof room, the children watch as the infected MEDICAL OFFICER starts hammering the glass partition, pulverising his fists, smearing blood and saliva.

Then, SUDDENLY -

- the man's forehead explodes outwards -

- then his body slides down, leaving a wet trail of blood, brains, and fragments of bone across the glass.

Revealing -

- SCARLET.

In the open doorway. Holding a smoking pistol.

SCARLET runs over to the door to the glass partition, and uses her KEY CARD SWIPE to unlock it.

As the partition door opens:

SCARLET  
(urgent)  
Are either of you hurt?

ANDY and TAMMY - traumatised - shake their heads.

TAMMY  
(voice trembling)  
What's happened? It's back?

SCARLET  
(hard)  
Yes. It's back.

SCARLET leads the two terrified kids down a corridor towards a stairwell.

As they run, they pass an UPENDED SHARPS BIN, which has strewn scalpel blades and hypodermic needles across the floor.

Beyond the shimmering blades and needles are the corpses of TWO INFECTED, sprawled, shot by SCARLET.

ANDY  
(panicking)  
Where's mum and dad?

SCARLET  
(hard)  
Just follow me.

She bundles them through a door on to the stairs.

87      INT. MEDICAL CENTER/STAIRWELL - NIGHT      87

SCARLET, ANDY AND TAMMY go down the stairs. People from other floors join them trying to find the way out.

88      INT. MEDICAL CENTER/LOBBY - NIGHT      88

SCARLET, ANDY and TAMMY exit the stairs into a scene of chaos.

SOLDIERS are gathering CIVILIANS in the LOBBY, shouting orders, and herding them towards a DOOR that leads down to the UNDERGROUND CAR PARK...

SOLDIER  
(yelling)  
This way! Move! MOVE!

SCARLET and the two kids are immediately caught up in the tide of people rushing towards the DOOR.

SCARLET  
(yelling)  
Hold on to my hand!

SCARLET grabs ANDY and TAMMY, so tight she is almost crushing their hands - and we realise she is attempting to lead the two kids AGAINST the flow - towards the FRONT ENTRANCE of the MED CENTER.

The FRONT ENTRANCE is blocked by a line of SOLDIERS.

One them stops SCARLET, and shouts above the noise and commotion:

SOLDIER  
Sir! All civilians into the car park!

SCARLET  
These kids are with me!

SOLDIER  
Sir - no exceptions! It's a Code  
Red!

SCARLET  
I know what it is!

She tries to barge past the SOLDIER, pulling ANDY and TAMMY  
with her -

- and as he tries to stop her, the tide of people yank ANDY  
from SCARLET'S grip.

TAMMY  
(screams)  
Andy!

TAMMY tries to twist free -

- but SCARLET holds tight.

WE STAY WITH ANDY -

- as he is SWEEPED away from SCARLET and TAMMY - who are now on  
the other side of the line of soldiers - carried by the  
movement of the crowd towards the DOOR to the UNDERGROUND CAR  
PARK.

ANDY  
No! NO! TAMMY!

A WOMAN - seeing the distressed young boy, fearing he might  
get crushed - picks him up.

KINDLY WOMAN  
It's okay! I've got you!

ANDY  
(struggling as he is  
carried THROUGH the door)  
LET ME GO!

ANDY manages to get free of the WOMAN as the CIVILIANS empty  
into the space of the underground car park.

There are around two hundred and fifty people, crammed into  
the relatively confined space.

As ANDY pushes through the adult bodies, we overhear snatches of conversation:

WOMAN #1  
Do you think it's a drill?

MAN #1  
Of course it's not a fucking drill!

MAN #2  
I just heard someone saw infected up on the twelfth floor.

WOMAN #2  
I saw them too! There were three running down a corridor!

As they are being pushed through, a group of MEN and WOMEN near ANDY are arguing with a SOLDIER - who is trying to close the door behind them.

WOMAN #3  
Why are you sealing us inside here?

SOLDIER  
It's for your own protection.

MAN #3  
Just guard the door! You don't need to lock it!

SOLDIER  
It's for your own protection!

The DOOR slams.

The jostling, semi-panicking crowd is dangerous for ANDY. He is being buffeted and knocked around - so he makes for the corner of the carpark, where the crowd is thinner.

He passes a WOMAN sat with her back against a concrete support pillar. She is shaking uncontrollably.

In the emergency lighting, it is darker here.

But just ahead of ANDY, he can make out the access corridor DOORWAY which DON used to sneak into the medical centre.

And from the other side of the doorway, we hear a NOISE.

A scratching, scrabbling sound.

ANDY hears it.

And reacts.

Frowning. Taking a step towards the doorway.

MAN' S VOICE

Wait.

ANDY turns.

There' s a YOUNG MAN behind him, holding a flashlight.

YOUNG MAN

I' ll go.

The YOUNG MAN takes a step towards the doorway, and shines his torch, illuminating the lettering:

MEDICAL CENTER: RESTRICTED ACCESS

And AT THAT MOMENT, the door is KICKED OUTWARD, smashing right off its hinges. . .

. . . . .and standing in the smashed door-frame is DON.

Wild eyed, covered in blood. DON' S eyes flick to ANDY.

Then to the YOUNG MAN -

- who seems rooted to the spot.

A frozen beat.

Then DON LUNGES FORWARDS, and attacks the YOUNG MAN.

ANDY turns and RUNS. . .

. . . back into the crowd of people.

ANDY

(shouting)

Help! Help!

MEN and WOMEN look down at him with a mixture of alarm and confusion.

Among the crowd, he sees the WOMAN who carried him down the stairs.

He grabs her arm.

ANDY

Help me, please! My dad' s got the infection!

KINDLY WOMAN  
 (trying to calm him)  
 It's okay. The soldiers will take  
 care of it.

ANDY  
 No! He's IN HERE!

The WOMAN looks around -

- and AT THIS MOMENT a strange noise is building on the far side of the room. Coming like a wave, it is the sound of massed screams.

90

INT. UNDERGROUND CAR PARK - CONTINUOUS

90

We see now as INFECTION breaks out across the dense mass of two hundred and fifty trapped people.

It spreads like panic in a football crowd: a threshing, blood-flecked outward ripple.

It also spreads as a WAVE OF DARKNESS. People have been using cigarette lighters and mobile phones to provide light in the dark carpark, and these are extinguished or smashed as the infection spreads.

The noise is deafening, screams meshing with the howls of the infected. People scramble and trample over each other as they try to get away.

In this chaos, ANDY is lifted into the air by the WOMAN -  
 - before she is sucked down by a surge in the crowd.

As she falls away, ANDY manages to catch, and pull himself up to the AIR VENTILATION DUCTING that runs across the ceiling.

As he climbs along the ducting, below him is a sea of INFECTED.

A MAN sees ANDY and climbs on top of people to try and reach the position of safety -

- but his weight is too much, and a section of the DUCTING crashes back to the ground.

This nearly takes ANDY with it -

- and also creates his means of escape: a hole in the DUCTING, which allows him to crawl inside...





GENERAL STONE  
Abandon selective targeting.

One of the SOLDIER'S looks round, shocked.

SOLDIER  
Sir?

GENERAL STONE  
Abandon selective targeting. We've  
lost control.

94 EXT. ROOFTOP - NIGHT

94

DOYLE'S two-way radio crackles into life.

SOLDIER  
(over radio)  
Abandon selective targeting.

DOYLE  
What? Confirm order!

SOLDIER  
(over radio)  
Abandon selective targeting. We've  
lost control. If it moves, shoot  
it.

DOYLE  
(under his breath)  
Jesus...

We CUT TO his TELESCOPIC SIGHT POV -

- and see that he is following orders, moving with cold efficiency from one target to the next. Shooting.

Under a hail of fire from the rooftop snipers, the infected and non-infected fall alike...

DOYLE  
(shooting)  
Fuck, fuck, fuck...

... until DOYLE sees ANDY.

The ten year-old boy has kicked out the grill of a AIR-VENT outside the hotel, and is now clambering out.

DOYLE'S CROSS-HAIR is over the boy, but he can't shoot.

SUDDENLY his field of vision is occupied by an INFECTED - we recognise him as JASON-

95      EXT. DISTRICT ONE/STREET CORNER - NIGHT      95

- who is running fast towards ANDY.

ANDY hasn't seen the INFECTED JASON bearing down on him.

Instead, he has seen a man - one of the RECEPTIONISTS from the hotel - standing in the door of what used to be a office block, and is now used as a DEPOT for distributing blankets and toiletries to the district one inhabitants.

Other CIVILIANS are running into the door of the abandoned shop, sheltering from the gunfire and chaos on the street.

The RECEPTIONIST shouts, beckoning to ANDY:

RECEPTIONIST  
Here! Over here!

ANDY starts to run towards the DEPOT -

- and his way is suddenly blocked by the INFECTED JASON -

- lunging at ANDY.

From high up the building ahead of ANDY there is a muzzle flash...

... and the head of the INFECTED JASON explodes in a mist of blood and bone.

96      EXT. ROOFTOP - NIGHT      96

Through the scope, DOYLE watches ANDY and a couple of the other straggler CIVILIANS reach the DEPOT.

Then he shifts aim again -

- and sees a SOLDIER running across an open street: it's his colleague, the SNIPER from the hotel roof, now at ground-level.

DOYLE  
Shit.

The HOTEL SNIPER is firing at multiple INFECTED.

But he's out of ammunition. He can't reload in time.

DOYLE sees his colleague rushed and overcome.

He has no choice.

As the HOTEL SNIPER is about to disappear beneath his attackers, DOYLE fires a single, accurate shot to the man's head.

DOYLE lowers his rifle in disgust.

SOLDIER  
(over radio)  
Maintain firing! All snipers  
maintain firing!

Other voices come in over the radio.

SNIPER'S VOICE  
(over radio)  
Fuck you! I'm running low on ammo!  
I'm going to fight my way out!

SNIPER'S VOICE  
(over radio)  
Me too! It's gone to shit out  
here!

DOYLE picks up the two-way radio and calmly switches it off.

DOYLE  
(quiet)  
Copy that.

97

INT. DEPOT - NIGHT

97

The RECEPTIONIST guarding the door of the DEPOT slams it shut, and starts to barricade the entrance.

Inside are a small collection of CIVILIAN SURVIVORS. They are huddled between piles of blankets and toilet paper.

The survivors all share the same blank, shocked expressions.

ANDY walks past them and they gaze back as if he were made of glass, hardly aware of his presence.

Then, in the corner of the room, he sees something that makes his face light up.

It's TAMMY and SCARLET. TAMMY is weeping into her hands, and SCARLET is trying to console her.

ANDY

Tam!

TAMMY'S head lifts.

TAMMY

ANDY!

She jumps to her feet and rushes towards him - and the brother and sister embrace.

ANDY

(crying)

Dad... dad's gone...

TAMMY

It's okay, Andy. It's okay...

98

INT. DEPOT - CONTINUOUS

98

The RECEPTIONIST and two of the other civilians stand at the window of the TRAVEL AGENCY, watching the terrible scene outside.

RECEPTIONIST

It's madness... what's happening?

WOMAN

They're shooting everybody!

MAN

But why? It makes no sense!

SCARLET

It makes total sense. It's Code Red.

Silence.

SCARLET

Automatic three-step process, following the discovery of an infected human. Step one, kill the infected human. If the infected human has already spread the virus, step two. Containment. Seal off the infected area. And if containment fails, step three. Extermination.

(beat)

That means everyone.

(MORE)

SCARLET (cont'd)  
Those that are infected, and those that can be infected. Looks like we're already at stage three.

RECEPTIONIST  
But -

SCARLET  
(cuts in)  
This virus wiped out an entire nation. They're not in a mood to take chances.

TAMMY  
So what do we do? I'm not going to sit around and wait to get 'exterminated'. We've got to get out of here.

MAN  
If we take one step out of that door, if the infected don't get us, the snipers will. We can't leave.

DOYLE  
You don't have a choice.

ALL TURN - and see, standing DOYLE standing in the door at the back of the agency, holding his rifle.

DOYLE  
Right now, it's dark out there. The snipers can see you through infra-red scopes, but at least you have some limited cover from the infected.

He takes a step into the room.

DOYLE  
But if you wait for sun-up, you won't stand a chance.

Silence. Broken by SCARLET.

SCARLET  
Who are you?

DOYLE  
Doyle. Delta. Rooftop unit.

SCARLET  
Shouldn't you be at your post? Why aren't you obeying orders?

DOYLE  
Why aren't you?

She has no reply.

DOYLE observes the frightened group of people for a couple of beats. Then shrugs.

DOYLE  
You guys do what you want...

He shoulders his rifle.

DOYLE  
... but I'm going to get the fuck  
out of here.

99      INT. DEPOT/REAR EXIT - NIGHT

99

DOYLE leads a small group of survivors out of the back of the DEPOT building, into an alley.

They are ANDY, TAMMY, SCARLET, the RECEPTIONIST, and a MAN and a WOMAN.

The others appear to have opted to stay behind.

100      EXT. ALLEY - NIGHT

100

From the top of the ALLEY, at a crouch, DOYLE observes the street.

Around, there is still the crackle of gunfire, but it is less frequent, more indistinct.

SCARLET  
There's less shooting. Maybe  
they've got it under control.

DOYLE  
Or there are less shooters.

DOYLE raises to a crouch.

DOYLE  
Okay. I'm first.  
(turns to Andy and Tammy)  
You both keep yours eyes on me. Go  
where I go. Run when I run. You  
got it?

TAMMY and ANDY both nod.

DOYLE  
Okay.

After another quick scan, DOYLE moves out from cover.

101     EXT. DISTRICT ONE - NIGHT     101

The group move through the streets quickly and quietly.

DOYLE always moves from point of cover to point of cover, never delaying long.

As they reach the safety of a recessed doorway -

102     EXT. RECESSED DOORWAY - NIGHT     102

- DOYLE'S WALKIE-TALKIE crackles into life.

In the odd stillness of the night, it sounds shockingly loud.

FLYNN  
(over radio)  
Doyle, come in.

DOYLE hurriedly dials down the volume and puts the two-way radio to his ear.

DOYLE  
(whispers)  
Flynn. I'm here.

FLYNN  
(over radio)  
Doyle? Where the fuck are you, man?

DOYLE  
Ground zero.

103     INT. HELICOPTER - NIGHT     103

FLYNN is flying high above DISTRICT ONE.

Through his cockpit window, we can see the HOLIDAY INN.

FLYNN  
Shit.  
(beat)  
(MORE)



FLYNN (cont'd)  
Listen. There's some serious shit  
coming your way.

DOYLE  
(over radio)  
We've already got serious shit.

FLYNN  
This is worse. The air cavalry  
just got orders. They're going to  
fire-bomb the whole of district  
one.

DOYLE  
(over radio)  
... What? But there's still  
soldiers on every roof -

FLYNN  
You don't get it. The outbreak is  
totally out of control. They're  
taking no chances. Unless you're  
out of the target zone, you're  
getting cooked.

104 EXT. RECESSED DOORWAY - NIGHT

104

Beat on DOYLE'S face.

DOYLE  
How long have we got?

FLYNN  
(over radio)  
They're already on their way.  
You've got four or five minutes.  
Tops. Give me an RV! I'm coming  
to get you!

DOYLE  
Can you land in the Park?

FLYNN  
(over radio)  
No problem.

DOYLE  
I'll be back in touch, Flynn.

FLYNN  
(over radio)  
You'd fucking better be.

DOYLE switches off his WALKIE TALKIE.

DOYLE  
(to the others)  
You heard him. Time to scratch the  
stealth tactics. Let's move.

They head off from the RECESSED DOORWAY -

105

EXT. STREET - NIGHT

105

- into the street, but have only made a few steps when -

- there is a puff of RED MIST from the WOMAN'S chest, and she falls at once to the ground.

A frozen beat of confusion in the group, broken almost at once by DOYLE and SCARLET simultaneously:

SCARLET  
SNIPER!

DOYLE  
BACK! GET BACK!

And the VERY NEXT MOMENT, there is another puff of RED MIST, from the neck of the MAN.

He remains upright for a beat, then blood begins to jet out of the bullet wound in his neck, and he drops to his knees -

- as the others dart BACK to the RECESSED DOORWAY.

106

EXT. RECESSED DOORWAY - NIGHT

106

DOYLE propels the two kids ahead of him into the safety of the doorway. He is followed by the RECEPTIONIST, and SCARLET is just behind.

Bullets rake the brickwork around them, spinning fragments of brickwork into the air -

- and SCARLET screams and clutches her leg, buckling, and collapsing to the floor.

DOYLE drags her into the recess -

- and the five people cower in the small area, until the shooting stops.

A silent beat.

DOYLE

Perfect.

He crouches down the look at SCARLET'S leg - from which blood is soaking around an area of torn material on her trousers.

She is hurriedly trying to staunch the blood flow.

ANDY pushes at the shop door behind them - which is covered with a metal security shutter. Unbreakable.

DOYLE

No chance, kid.

A beat - as DOYLE thinks fact. The he reaches down to his belt and unfastens a WATER CANTEEN.

CUT TO -

107 EXT. ROOFTOP - NIGHT

107

The SNIPER'S POV.

Looking down at the RECESSED DOORWAY.

Around the edge of the doorway, a shape appears. From this distance, it could be the side of someone's head...

The SNIPER opens fire.

108 EXT. RECESSED DOORWAY - NIGHT

108

There are three shots.

The first two miss the WATER BOTTLE -

- but the third makes contact, almost ripping it out of DOYLE'S hand.

WATER pours from a single hole.

DOYLE

Multiple shots. And only one hit.  
He's panicky. And no marksman.

He drops the bottle on the ground, and turns to the RECEPTIONIST.

DOYLE

Okay - here's what you're going to do.

(MORE)

DOYLE (cont'd)  
 You're going to run, fast as you can, across the street to that doorway. You zig-zag, right? And you don't stop for anything.

RECEPTIONIST  
 You want me to be bait?

DOYLE  
 (jabs a finger upwards)  
 Our friend is going to take shots at you, but he'll miss. And he'll show his position. Which means I'll get a shot at him. And I won't miss.

RECEPTIONIST  
 (terrified)  
 You're out of your fucking mind! There's no way I'm running out there!

ANDY  
 I can do it.

No one appears to hear him.

DOYLE  
 We don't have time for an argument, pal. In a few minutes this whole area is going to be lit up. Now MOVE!

RECEPTIONIST  
 No way!

ANDY  
 (fierce)  
 I can do it.

And with that, ANDY has suddenly darted out of the safety of the doorway.

109 EXT. STREET - NIGHT

109

From a POV hugging the ground, we see ANDY running fast.

The SNIPER immediately opens fire, and the boy is chased by bullets...



The moment is strange, almost hallucinogenic.

And is broken by -

- DOYLE.

Beside ANDY. Lifting his rifle, to get a shot at DON.

But by the time he has his eye to his sight...

... DON has gone.

DOYLE lowers the rifle.

DOYLE  
Good work, kid. Now let's get the  
fuck out of here before these bombs  
start dropping.

117      EXT. DISTRICT ONE - NIGHT      117

DOYLE, ANDY, TAMMY, SCARLET (limping, helped by DOYLE) and the RECEPTIONIST run as fast as they can down the streets...

... towards the CHECKPOINT FENCE on the perimeter of DISTRICT ONE.

As they run, we start to hear the distant roar of approaching bomber jets.

118      EXT. DISTRICT ONE/FENCE - NIGHT      118

The group of survivors jump down the other side of the fence...

SCARLET  
Over there!

... and start running towards the PEDESTRIAN UNDERPASS that SCARLET has pointed out.

Above them is a COLOSSAL roar of noise, as the bomber jets pass DIRECTLY overhead.

119      EXT. SKY OVER DISTRICT ONE - NIGHT      119

The BOMBERS fly above their target.

120 INT. PEDESTRIAN UNDERPASS TUNNEL - NIGHT 120

Our survivors huddle in the tunnel, as the noise of the jets echoes down the tiled walls.

121 INT. BUNKER - NIGHT 121

STONE and his men, safe in the bunker, watch the bank of monitors that relay CCTV images from around District One...

... and images from the bombers.

On street level, people run through the streets, fleeing from infected and sniper bullets, unaware of the apocalypse which is about to descend.

The silence in the bunker is only broken by the sounds of the BOMBER PILOTS communicating.

BOMBER PILOT (O.S.)  
(over radio)  
Kilo One, we are ready to go. Do we have final confirmation?

BOMBER PILOT (O.S.)  
(over radio)  
Kilo Two, we have confirmation. We are weapons-free.

122 EXT. DISTRICT ONE - NIGHT 122

Aerial view, as the bombs start falling, and exploding.

Between the buildings come huge tongues of flame.

123 INT. PEDESTRIAN UNDERPASS TUNNEL - NIGHT 123

In the tunnel, the survivors hear the first of a series of massive detonations.

124 EXT. DISTRICT ONE - NIGHT 124

We track the WOMAN who used to work with the RECEPTIONIST.

The street ahead of her explodes with fire.

She covers her face for protection...

... as a BURNING INFECTED bursts out of the flames and attacks her.

- 125 INT. BUNKER - NIGHT 125  
STONE watches as street-level cameras start shutting down as they lose their signal in the bombing.
- 126 EXT. STREET/STATUE - NIGHT 126  
We watch from the POV of a commemorative military statue, as CANARY WHARF burns in the distance.
- 127 INT. MEDICAL CENTRE/LAB - NIGHT 127  
In test tubes, ALICE'S BLOOD boils, as it is consumed by fire.
- 128 INT. HOTEL/ANDY AND TAMMY'S SUITE - NIGHT 128  
Fire bursts into ANDY and TAMMY'S room, and explodes outwards through the window.
- 129 INT. MEDICAL CENTRE/QUARANTINE ROOM - NIGHT 129  
Fire bursts through the glass partition, and burns ANDY'S FAMILY PHOTO.
- 130 INT. PEDESTRIAN UNDERPASS TUNNEL - NIGHT 130  
ANDY and TAMMY hug as the bombing continues.
- 131 EXT. DISTRICT ONE - NIGHT 131  
Burning people slowly walk down a street.
- 132 EXT. DISTRICT ONE/ALLEY - NIGHT 132  
Infected hide in an alley as a wall of fire passes by them.
- 133 INT. PEDESTRIAN UNDERPASS TUNNEL - NIGHT 133  
Fire enters the tunnel.



DOYLE drags the kids upwards, and the survivors start running away from the fire, towards the far exit.

134      EXT. TUNNEL - NIGHT      134

The group of survivors escape the tunnel just as it is filled with flame.

ANDY and TAMMY are protected by DOYLE, who uses his body to shield them.

135      INT. BUNKER - NIGHT      135

GENERAL STONE watches the ONLY IMAGE still showing on the monitor screens.

It shows a fence that has fallen -

- and people, INFECTED, are swarming through the gap.

The bombing has failed.

STONE'S FACE is reflected in the screen showing this picture of his failure. We lose him in the pixilated image.

FADE TO -

136      EXT. LONDON - NIGHT      136

STARS in the night sky...

... are mixed with burning orange EMBERS, drifting down.

We see these drifting embers falling behind several iconic London landmarks...

ST PAUL'S

TOWER BRIDGE

(And a couple more)

... dissolved with images of each of our survivors.

ANDY, TAMMY, SCARLET, DOYLE, and the RECEPTIONIST - as they walk across LONDON.

We end this transition montage on:

- 137      EXT. REGENTS PARK GATES - NIGHT      137  
 DOYLE opens the huge and elaborate iron gates of REGENTS PARK
- 138      EXT. REGENTS PARK - NIGHT      138  
 Our small group of companions walk through the tall, meadow-like grass, towards a structure within the park.
- 139      EXT. PARK/BAND STAND - NIGHT      139  
 Outside the structure, deck chairs lie scattered on the grass.  
 DOYLE and SCARLET sit on the STEP outside the BAND STAND. DOYLE is keeping guard, with his rifle resting on his lap.  
 SCARLET dresses the wound on her leg.  
 The RECEPTIONIST is putting the deck chairs back in order.
- 140      INT. BAND STAND - NIGHT      140  
 ANDY and TAMMY talk in hushed voices.
- TAMMY  
 (quiet)  
 When we were separated, I thought I'd lost you.
- ANDY  
 Me too.
- ANDY reaches out and takes TAMMY'S hand.
- ANDY  
 We won't get separated again. We'll stay together. Whatever happens.
- TAMMY nods, holding ANDY'S hand tightly.
- TAMMY  
 (echoes)  
 Whatever happens.

141 EXT. BAND STAND - NIGHT

141

SCARLET and DOYLE are also talking quietly.

SCARLET  
You didn't answer my question.  
About why you left your post.

DOYLE shrugs.

DOYLE  
I don't know. I guess I'd just  
seen too many kids getting fucked  
up by war. Parents blown into  
hamburger meat. Sisters raped in  
front of brothers... babies with  
their heads smashed in against a  
wall. The first time you see that  
stuff, it messes you up. Then you  
start to get used to it. Then it  
starts to mess you up again.

(beat)  
I heard the order to shoot the  
civilians. But when I got the boy  
in my sights, I just thought: No.  
Not this time.

Silence.

DOYLE  
What about you? You could be  
locked safe and sound in a bunker  
right now, instead of dodging  
bullets...

SCARLET glances over her shoulder towards the temple interior  
to make sure that ANDY and TAMMY aren't listening.

SCARLET  
Their mother's blood had something  
pretty special about it. A natural  
ability to suppress the virus.

In the distance we can see the light of the fires following  
the bombing raid. The sight is oddly beautiful.

SCARLET  
If the ability was genetic, that  
would mean the blood of one or both  
of them could contain the same  
thing.

DOYLE  
Are you saying they're immune?

SCARLET  
I don't know. Not all genetic traits are hereditary, and even if they are, they can skip generations, or vanish altogether. But it's a possibility, and that makes their lives more valuable than mine.  
(beat)  
Or yours. We have to keep them alive at all costs.

DOYLE nods slowly.

DOYLE  
Okay. Understood.

AT THAT MOMENT -

DOYLE'S radio crackles into life.

FLYNN  
(over radio)  
Doyle.

DOYLE grabs the two-way.

DOYLE  
Flynn. Go.

142 INT. FLYNN'S HELICOPTER - NIGHT

142

FLYNN is flying above the still burning streets of District One.

FLYNN  
(jubilant)  
You made it! I knew you'd do it, buddy! Listen - I'm on my way to you right now. But keep a sharp eye out. We have confirmed sightings of infected that have escaped the firebombing.

DOYLE  
(over radio)  
Copy. Give me an ETA.

FLYNN  
About sixty.

DOYLE  
(over radio)  
Minutes?

FLYNN  
No.

143      EXT. BAND STAND - NIGHT      143

FLYNN  
(over radio)  
Seconds.

DOYLE stands. And in the background, he hears the familiar pulse of a helicopter's engine.

DOYLE  
(to Scarlet)  
Get the others. Here comes our ride.

144      INT. BAND STAND - NIGHT      144

ANDY and TAMMY and the RECEPTIONIST get to their feet, and run to the entrance as -

- FLYNN'S HELICOPTER flies directly overhead.

145      EXT. PARK - NIGHT      145

The meadow-like grass of the park flattens and whirls under the wash of the HELICOPTER rotor blades.

DOYLE, SCARLET, ANDY, TAMMY and the RECEPTIONIST run towards it.

DOYLE is the first to reach FLYNN - and jumps onto the skids.

FLYNN shouts over the noise of the engine.

FLYNN  
Doyle - who the fuck are these people? You didn't tell me you had cargo! I can't take them!

DOYLE  
What?

FLYNN  
I can't take them! You know the  
orders! Even if I picked them up,  
we'd be shot out of the sky if we  
tried to land at the base!

Behind DOYLE, the others wait just outside the sweep of the  
rotor blades.

DOYLE  
Then don't take us to the base!  
Take us to France! Over the  
Channel!

FLYNN holds DOYLE'S gaze - but is never able to fully process  
the thought, because AT THAT MOMENT -

- he sees something behind DOYLE.

Breaking from the line of trees, several INFECTED - running  
across the moonlit meadow-grass towards them.

FLYNN  
Shit!

He pulls back on his control stick -

- and the skids, on which DOYLE stands, start to rise off the  
ground.

FLYNN  
HOLD ON!

DOYLE  
Flynn you mother-fucker! Put her  
down!

The RECEPTIONIST sprints forwards and grabs onto the skids  
with his hands -

- as DOYLE looks back, seeing the faces of ANDY, TAMMY and  
SCARLET gazing up at him.

DOYLE  
Fuck!

He jumps -

- just as FLYNN pulls the helicopter upwards.

It veers skyward, pulling the RECEPTIONIST up with it.

DOYLE rolls immediately to a kneeling position, lifts his rifle, and starts firing.

CUT TO -

INFECTED dropping from single accurate shots to the head and chest.

But still more are appearing from the tree-line.

CUT BACK TO -

DOYLE, reloading, shouting to SCARLET:

DOYLE  
RUN!

146      EXT. PARK - NIGHT      146

ANDY, TAMMY, SCARLET and DOYLE run across open space, away from the GREEK TEMPLE.

As DOYLE turns to drop another INFECTED, CUT TO -

147      EXT. FLYNN'S HELICOPTER - NIGHT      147

The RECEPTIONIST desperately tries to hold on to the landing skids -

- as the HELICOPTER rises still higher.

And suddenly his grip fails, and he FALLS.

We DROP with him, away from the noise of the HELICOPTER, suddenly in relative silence, just a rush of wind noise.

Then -

148      EXT. PARK - NIGHT      148

- SLAM!

He hits the ground, extremely hard.

His legs are obviously smashed in several places.

But he is still alive.

Just.

Gasping, blinking, staring upwards.

As INTO HIS FIELD OF VISION -

- An INFECTED APPEARS.

It's DON.

And behind him are more infected (Note: one of them is the BURNED INFECTED WOMAN in the next sequence).

A beat.

DON stares down with his red-glazed eyes.

Then his lips pull back over his teeth, and he lunges downwards.

Over the RECEPTIONIST'S pitiful SCREAM -

CUT TO BLACK.

FADE UP TO -

149 EXT. LONDON - DAWN

149

From the POV of FLYNN'S HELICOPTER, the sun rises over a panoramic view of London.

The vision is apocalyptic. Streets are strewn with corpses, smoke and fire.

150 EXT. STREET - DAY

150

DON is watching. We see ANDY, TAMMY, DOYLE, and SCARLET making their way down a street.

They look oddly like a family, with the two adults and two children.

Suddenly, DOYLE freezes.

DOYLE  
(under his breath)  
Uh oh.

He holds a hand up to stop the others.



DOYLE  
We have a problem.

SCARLET  
What is it?

From an INTERSECTION ahead, tendrils of WHITE SMOKE have appeared, drifting down the cross-street.

SCARLET  
(very alarmed)  
Is that gas?

DOYLE  
CS gas.

AT THIS MOMENT -

- inside the GAS CLOUD, DOYLE sees DARK SHADOW SHAPES moving.  
This is the first time we've seen DOYLE looking this worried.

DOYLE  
(urgent, backing away)  
Back the way we came. Now.

But as they start to double-back -

- more GAS appears, blocking their escape.

And in the gas -

- MORE DARK SHADOW SHAPES.

ANDY  
(scared)  
There's people inside...

DOYLE  
Get behind me.

SCARLET is scanning around them.

They are in a pocket of CLEAR AIR, about thirty metres wide between the two areas of WHITE GAS - but the space is getting smaller rapidly as the smoke rolls forwards.

AT THAT MOMENT -

- one of the shadow figures emerges from the GAS, running forwards.

An INFECTED WOMAN...

(Note: this is the INFECTED WOMAN who was with DON in the park)

... who then falls down onto her knees, CHOKING, VOMITING.

And another SHADOW FIGURE half-materialises behind.

It's a BIO SOLDIER, half obscured in the fog - and he's holding a rifle-like nozzle, attached to a fuel pack on his back.

From the nozzle is a lick of orange flame.

A beat later, the FLAMETHROWER torches the CHOKING INFECTED, incinerating her.

DOYLE  
Bio squads. Sweeping information.

He checks behind him -

- and sees that the GAS has almost reached them.

DOYLE  
We're trapped.

SCARLET  
There!

She points to the rusted hulk of a long-abandoned PICKUP TRUCK. The tyres are flat, and it is half mounted on the pavement.

SCARLET  
(shouts)  
Inside the truck! NOW!

151 INT. ABANDONED TRUCK - DAY/GAS

151

DOYLE and SCARLET bundle ANDY and TAMMY into the TRUCK'S back seats, and they scramble into the front...

- as the GAS rolls over the car.

Note: SCARLET is in the DRIVER SEAT, DOYLE in the passenger, and ANDY and TAMMY are in the back.

DOYLE  
(winding up his window desperately)  
The vents! The vents!

SMOKE is coming through the AIR-CON VENTS.

They snap shut the grill, and start using anything to hand to seal gaps in the vehicle - a crisp packet from the floor of the cabin, rags, tissues...

SIMULTANEOUS WITH THIS:

TAMMY screams.

On her side of the CAR, looming out of the smoke -

- is a BIO SOLDIER with FLAME THROWER.

SIMULTANEOUS WITH THIS:

SCARLET has found keys in the ignition, and is desperately trying to start the engine.

A moment later, a JET OF FLAME is surrounding the TRUCK, as the FLAMETHROWER fires.

DOYLE shoots -

- through the glass of the passenger door, killing the BIO SOLDIER -

Which means GAS starts pouring in through the SMASHED WINDOW.

AT THAT MOMENT -

- the engine turns over, and SCARLET jams her foot down on the accelerator, and the TRUCK LURCHES FORWARDS.

It drives straight up over the pavement, catching a building with the front left corner.

SCARLET struggles with the wheel, veering past obstacles that LOOM out of the GAS CLOUDS.

For a moment, the patches of fire on the bonnet and side mirrors are the only indication of forward movement through the dense gas cloud.

Then abruptly they HIT a BIO SOLDIER, who bounces up the bonnet, slams into the windscreen, then vanishes.

Then -

- the TRUCK shoots OUT of the GAS CLOUDS into clear air.

GAS pours from the smashed window as the air inside the cabin starts to clear.

153 INT. TRUCK - DAY

153

But the CS TEAR GAS has blinded SCARLET -

- and as she wipes at her eyes with one hand, turning the wheel with the other -

- she fails to see the entrance of an UNDERGROUND STATION, straight ahead.

DOYLE  
LOOK OUT! BRAKE! BRAKE!

Too late.

The truck SMASHES through the FRONT ENTRANCE of the UNDERGROUND STATION...

... and WEDGES in the wide doorway.

SCARLET is caterpaulted forwards, smashing through the windshield.

CUT TO BLACK

FADE UP FROM BLACK to show:

154 INT. UNDERGROUND STATION - DAY

154

SCARLET'S face.

Dead.

Gazing at us.

Covered, a moment later, by DOYLE'S jacket.

A beat, with the two kids and DOYLE looking down at her.

TAMMY'S arm is around ANDY...

... but he almost doesn't seem to need it. As if there's a hardness in him now.

DOYLE  
Let's go.

ANDY moves away - not needing to be told twice.

TAMMY' S arm falls to her side.

155 INT. UNDERGROUND STATION - DAY

155

As they head deeper into the station, we can see objects from the London world that has now gone, lying like architectural relics.

An OPEN BRIEFCASE on the floor.

A PHOTO BOOTH MACHINE with an unclaimed photo in the tray: curled with age, colour fading - but we can see two teenage girls, heads pressed together, smiling.

A baby' s PRAM.

A TICKET MACHINE that has spewed coins and tickets like a small snow-drift on the floor.

DOYLE is talking into his radio.

DOYLE  
Flynn - come in.

No response over the radio - only static.

DOYLE  
I know you can hear me, you son of a bitch. Fuck the code red. Fuck the chain of command. I' m stuck out here and I need extraction.

156 INT. FLYNN' S HELICOPTER - DAY

156

FLYNN sits in his helicopter.

DOYLE' S voice comes over the radio.

DOYLE  
(over radio)  
I' m heading for location double zero. My ETA is one hour.  
(beat)  
Flynn. I' ve got the two kids with me. Don' t let us down again.

The radio goes dead.

FLYNN' S eyes go to the child' s drawing of a helicopter on his dashboard, and the message: FOR DAD

FLYNN closes his eyes.

FLYNN  
(under his breath)  
Shit.

157 INT. UNDERGROUND STATION - DAY 157

DOYLE switches his radio off.

DOYLE  
Okay. We're nearly out of here.  
Just a long walk, and we're done.

TAMMY  
Where are we going?

DOYLE jabs a finger at the tube map opposite.

Putting his finger on the METROPOLITAN LINE, tracing up to WEMBLEY PARK.

DOYLE  
Right here.

158 INT. UNDERGROUND STATION/ESCALATORS - DAY 158

ANDY, TAMMY and DOYLE walk down the escalator, to the pitch black of the tunnels below.

DOYLE lifts his rifle and switches on the NIGHT SCOPE in order to see.

159 INT. UNDERGROUND STATION/CORRIDORS - DAY 159

ALL SEEN THROUGH THE GREEN FILTER OF DOYLE'S NIGHT SCOPE:

DOYLE, TAMMY and ANDY reach the tiled corridors.

ANDY and TAMMY are holding hands - and DOYLE has his hand on ANDY'S shoulders, keeping the boy ahead of him, using the NIGHT SCOPE to guide them through the pitch blackness.

DOYLE  
That's it. Straight ahead. It's  
curving now... watch the wall  
coming up on your right.

Through the scope, we can see children walking blindly, each with one arm outstretched.

ANDY  
(scared)  
I can't see anything.

TAMMY  
(scared)  
Me neither.

DOYLE  
Don't worry. I can.

And in fact, what he can see is - just ahead of them - the long dead CORPSE of a commuter. The corpse is face down, sprawled on the floor.

DOYLE  
There's something on the floor here.

ANDY  
(scared)  
What is it?

DOYLE  
Nothing. Just some rags. Andy - side-step. That's it. Now you, Tammy...

The children step over the commuter's outstretched arm without even realising it is there.

160

INT. UNDERGROUND STATION/STAIRS TO PLATFORM - DAY

160

At the end of the corridor is a junction, and a flight of stairs leading down.

DOYLE  
Okay - we've got stairs here. Use the handrail. It's on your left...

HALF WAY DOWN THE STAIRS -

- there is a turn in the staircase.

DOYLE  
It's bearing left again, and then we should be getting to the...

DOYLE breaks off.

He has seen - as they turn the corner on the stairwell - an appalling sight.

The end of the staircase, and the platform behind, are covered in a CARPET of long dead corpses.

DOYLE stops.

DOYLE  
Shit. Hold on.

ANDY  
(nervous)  
What is it? What can you see?

DOYLE  
Nothing... I...

AT THAT MOMENT -

- ANDY steps sideways and treads on something.

A RIB CAGE.

He shouts with alarm -

- as the bones break, and his foot sinks into the rib cage -

- and he stumbles -

- then FALLS forwards down the stairs, PULLING TAMMY WITH HIM.

They tumble down, into the deep pile of bones.

ANDY  
(screams)  
Doyle! DOYLE!

DOYLE  
Stay where you are!

But ANDY is panicking.

Scrambling over the corpses, stumbling -

- and suddenly, through the narrow field of vision of the NIGHT VISION SCOPE - ANDY is out of view.

DOYLE starts down the stairs, treading over the bodies.

DOYLE  
ANDY! TAMMY!

TAMMY'S reply echoes along the tiled walls.



TAMMY  
(crying out)  
Doyle? Where are you?

161

INT. UNDERGROUND STATION/PLATFORM ENTRANCE - DAY

161

DOYLE reaches the bottom of the stairs - which ends at a T-junction between the two north and south-bound platforms.

Sat on the platform is the abandoned train from which the dead passengers must have fled.

He is thigh-deep in the tangle of bones.

DOYLE  
ANDY!

He swings the scope around, frantically searching for the boy and the girl.

And then finds -

- TAMMY, through the arch to the southbound platform.

She's crawling on her hands and knees through the skulls and ragged clothes.

He moves towards her.

DOYLE  
Tammy! I'm right here!

Her head turns to the direction of his voice -

- as he reaches for her hand, pulling her up to her feet, and  
AS SHE STANDS -

- a FIGURE is revealed, DIRECTLY BEHIND TAMMY.

DON.

Eyes wide, teeth bared, in the greenish glow.

DOYLE  
(shocked)  
Fuck!

AS DON LUNGES, DOYLE PUSHES TAMMY ASIDE.

DON connects with DOYLE, ripping the nightscope away from his eyes.

CUT TO BLACK.

162

INT. UNDERGROUND STATION/PLATFORM - DAY

162

FROM A BLACK SCREEN -

- ANDY appears, stumbling alone down a platform...

... towards a light source. An open grate in the street overhead, which creates a POOL OF LIGHT on the platform.

ANDY  
Tammy! Where are you?

From somewhere distant, he hears his sister's voice, screaming.

ANDY  
TAMMY!

As ANDY reaches the pool of light, he hears a noise from behind - someone running.

He turns.

And appearing into the light, we see - it's DON.

Covered in FRESH BLOOD.

DON jumps for the boy. ANDY is knocked down to the floor, and DON is on him at once.

DON crouches over ANDY -

- then bites down into his son's shoulder.

ANDY screams out in pain.

ANDY'S blood splashes into his father's mouth.

Then:

TAMMY  
DAD!

DON freezes at the sound of his daughter's voice.

Then his head rises -

- and snaps around -

- to see TAMMY, standing behind him, holding DOYLE'S sniper weapon.

She holds the long-barreled rifle inexpertly. It is held to the side of her chest rather than jammed to her shoulder.

But she is at point-blank range, and the barrel is pointed straight at DON'S head.

A frozen moment between the father and daughter - their gaze is locked.

And for a moment, it seems oddly unclear what DON will do. Almost as if through his infection and madness, he can see her. And recognise her.

Then he MOVES.

Rising, about to attack.

And TAMMY fires.

DON is shot, clean through the forehead.

And he drops, dead.

FADE FROM THIS TO -

163

INT. UNDERGROUND STATION/PLATFORM - DAY

163

ANDY lies on the floor, bleeding from the neck.

TAMMY kneels beside him, holding his hand.

TAMMY looks into her brother's eyes -

- as a red cloud of infection blossoms in the whites.

ANDY

Tam -

TAMMY

No.

She repeats their promise from the Greek Temple in the park.

TAMMY

(quiet)

We stay together. Whatever happens.

But ANDY isn't about to let his sister die - if he becomes infected.

He jumps up, twisting free of her grip, and RUNS.

164     INT. TUNNEL - DAY     164

ANDY runs down a tunnel.

Behind him we can hear TAMMY calling his name.

TAMMY (O.S.)  
(calling)  
Andy!   ANDY!

Her voice is growing fainter.

165     INT. UNDERGROUND STATION/PLATFORM - DAY     165

ANDY reaches the next platform on the line.

As he climbs up on to the platform -

- his face is covered in beads of sweat, and a feverish trembling takes hold of his body.

His field of vision becomes blurred, as the infection starts to TAKE HOLD.

Through this blurred vision, ANDY becomes aware of lights coming from inside the tunnel.

And a moment later, ANDY is AMAZED to see a train bursting into the station at full speed.

It slows to a halt.

As it slows, ANDY sees that the inside of the train is full of people. Normal commuters, as one would have expected to see on a normal day of a normal week, before the outbreak of the virus.

166     INT. TRAIN CARRIAGE - DAY     166

ANDY enters.

The doors slide shut and the train moves on.

As the TRAIN starts to move, ANDY looks up the length of the carriage, and sees -

- standing on the other side of the glass-door partition to the next carriage...

... ALICE, his mother.

Looking back at him.

Her carriage is empty, and she seems healthy and clear of infection.

Amazed, ANDY starts to walk towards her.

She smiles to see him.

He smiles back.

The TRAIN is picking up speed, rolling in the corners.

The legs and bags of the commuters make it difficult to make progress.

ANDY tries to hurry faster to the DOOR between the two carriages.

But as he does so -

- the lights suddenly FLASH off and on.

And between the pulses of light and dark, he glimpses his face in the reflection of the carriage windows. And his reflection is alternating between the face of an INFECTED and a NORMAL face.

Just as he is about to get a hand to the doorway -

- the lights flick OFF again, replaced by a flickering glow.

And in this glow, we see a hand reach out to GRAB HIM.

It's the hand of one of the commuters - and the commuters are now all INFECTED.

They are grabbing at him, trying to keep him from entering his mother's carriage.

ANDY starts to fight, viciously. And now in the flickering light, we see that ANDY'S face is also the face of an INFECTED.

ANDY uses his fists and teeth. Biting and tearing at his attackers.

And forces himself out of their grasp -

- through the door -

167      INT. TRAIN CARRIAGE - DAY      167

- and into the clean bright light of ALICE'S train carriage.

His mother opens her arms...

... and they embrace.

As they embrace, we move around ALICE until we find ANDY'S eyes again.

CUT TO -

168      INT. UNDERGROUND STATION/PLATFORM - DAY      168

- ANDY'S open eyes.

Each iris a different colour - free of infection.

He sees his sister above him.

                                ANDY  
                            (weak)  
                    Tam? What happened? Why aren't I  
                    infected?

                                TAMMY  
                    ... I don't know.

FADE TO -

169      INT. TUNNEL - DAY      169

The two kids walk down a dark tunnel, towards the light ahead.

170      EXT. WEMBLEY STADIUM - DAY      170

The sun is coming out from behind rain clouds.

Two small figures walk across the empty car park towards the massive structure.

171 EXT. WEMBLEY STADIUM/PITCH - DAY

171

From the upper terrace of the stadium, we see ANDY and TAMMY step on to the pitch.

Over the last six months, the pitch has become a beautiful meadow - flower-strewn through tall grasses.

With the brother and sister now, we track them through the long grass of the derelict stadium to the center of the pitch.

Where...

... FLYNN'S helicopter is sat, waiting for them.

Beside it, FLYNN stands, watching them come.

They reach him.

He looks down at them: the two kids: filthy and blood-flecked. Holding hands.

A moment between man and the two kids.

Broken, as FLYNN speaks.

FLYNN  
Doyle?

TAMMY shakes her head.

Another beat.

Then:

FLYNN  
Okay. Get in.

FADE TO -

172 EXT. COUNTRY SIDE - DAY

172

FLYNN'S helicopter flies over rolling green hills, which suddenly GIVE WAY -

173 EXT. WHITE CLIFFS OF DOVER - DAY

173

- to WHITE CLIFFS, and the sea of the English Channel beneath.

174      INT. FLYNN'S HELICOPTER - DAY      174

FLYNN flies.

ANDY and TAMMY sit behind him, still holding hands.

Close on ANDY'S face, looking down through the cargo door of the helicopter, where blue waves rush beneath him.

Then SUDDEN CLOSE UP on his EYES -

- where, in the whites, a blossom of red infection FLARES.

Then fades.

CUT TO BLACK.

CAPTION:

28 DAYS LATER

CUT FROM BLACK TO -

175      EXT. PARIS/ARC DE TRIOMPH - DAY      175

The HELICOPTER stands empty, rotor blades motionless, on the CHAMPS ELYSEES.

PULL BACK to reveal we are under the ARC DE TRIOMPH.

Litter is drifting.

There is no sign of life.

THE END